

Playback

MIL

Monthly Newsletter

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MII Playback is a monthly newsletter published by the MII Users Association for the benefit of the members.

Executive Director David R. Gardy

Publications Editor Jonathan Trenn

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The MII Users Association can be contacted at:

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Another MII Advantage ... Parts Support into the 21st Century ...

Executive Commentary

October 1995

We've been receiving scattered reports around the country about supply hicups and discontinuation of some MII parts, mostly on older units. Our crack Users Association I-team went into action to investigate. When we, ourselves, sent an AU-650 to our local service center for a minor audio problem, we were told that an audio board had been discontinued and that the repair would have to be done at the component level unless a board could be scavenged from another service center. O.K. ... Time for a call to Secaucus. I talked in depth with Mr. Ed Addison, the new parts manager and his superior, Mr. Wint Ramsey, GM of the Service Division, who has been helpful in the past. I found out the following.

1) Recently there have been some delays and back-orders for certain parts for both older and newer units. Ed's first assignment in his new job is to address this issue since it includes parts such as video heads. He is working diligently with Japan to overcome the inventory problems. He was very responsive in reporting back to me as he made headway with his people and during the next month, this particular problem should be resolved. We'll keep you posted. Please keep us posted if you note any additional parts availability problems.

2) On the larger issue of how long a manufacturer maintains an inventory for parts on any format, Wint Ramsay has informed us that Matsushita has a schedule for parts retention that stretches 7 to 9 years after production of a particular model has been discontinued, depending on the part. Complete guidelines for this schedule, in addition to a listing of MII machines currently in production and those units which have been discontinued, are included as an article in this issue. According to these guidelines, my AU-650, which had production discontinued in September of 1993, should still have parts available until the year 2000. For the majority of parts, that's true. But in the case of printed circuit boards the policy is a little different. Wint responded as follows:

"Please note that the policy I shared with you specifically omits printed circuit boards. As I explained, at the time a product is discontinued we (PBTSC) have a one time opportunity to buy boards. Typically, we buy too many and we have them forever. However, upon occasion we don't have

continued on page 2

Executive Commentary

continued from page 1

a board a must scavenge a unit or do whatever to keep our customers smiling. Our field engineers are the folks that keep people happy with MII and our other products. They have my support to do what is necessary to keep the customer on-line."

3) The good news is that for an MII unit currently in production, parts should be available until at least the year 2003! And that truly is good news. If you've been in this industry any length of time, you know that such a long inventory cycle is an exception to the rule. But the MII product line has enjoyed a virile longevity, with some of the best sales figures coming in the later model units, including those in production this year. Ask any other manufacturer about parts support and you'll be disappointed to find the strategy of planned obsolescence come into play. It's another advantage to owning MII. There are brand new non-linear systems made today by manufacturers who won't even exist at the dawn of the 21st century.

A special thanks to Ed and Wint for their quick and candid response to this issue. As MII enters its 10th anniversary, it's good to know the manufacturer support is there, as it has been through the years that Panasonic and the Users Association have worked together to support MII owners. I still get a charge out of telling other manufacturers about the MII Panasonic 2000 Service Program, which Panasonic crafted in response to MII User Association input. (Incidentally, it's included in this issue for the benefit of newer members.)

Most manufacturers can't believe the features of

this program until I send it to them in writing. Then I dare them to match it. There have been a few takers. I certainly didn't enjoy a loaner machine when my BVW-50 Beta SP machine recently had to go into the shop. What about it Sony? Care to take the challenge? (We know that you guys are reading this because of that bogus listing you arranged in our membership database to get this newsletter ... Don't worry. We wouldn't dream of taking you off the list. It's just too much fun taunting you with reality.)

This issue also features an article on our Avid system, one year later. We published a two-part series on the Avid and MII when we at Gardy McGrath first acquired the system a year ago, because so many MII users were investing in this system. I think you'll enjoy this hindsight view of some of the lessons learned. It is a very telling commentary on the system and Avid as a company.

Finally, Jonathan Trenn has left our staff for greener fields in the PR business. It's tough to keep good talent on our limited budget. But you'll be pleased to know Mr. Paul Allin, a veteran of the production business and a GMG account executive will be taking over the MII administrative duties. Incidentally, one of his first assignments will be to collect membership dues. If you haven't paid, please renew your \$25 pledge for '95-'96. Our cash flow is very limited and we have to stretch every dollar to keep bringing you the latest in MII news. Thanks to all those who have paid and to all members for their continued support.



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MII Product Parts Retention Guideline

Panasonic has established the following guidelines for retention of MII product replacement parts. The retention period for replacement parts commences when production of complete units is discontinued

CATEGORY OF REPLACEMENT PARTS	RETENTION PERIOD
Printed materials and packaging materials	1 Year
Non-functional Parts	5 Years
(Applicable to the products of which production was discontinued before November, 1981)	
Non-functional Parts	7 Years
(Applicable to the products of which production was discontinued after December, 1981)	
Functional and electrical parts and integrated circuits.....	7 Years
Semi-conductors (except integrated circuits and cathode ray tubes).....	9 Years

Definition of Replacement Parts Categories

Printed Materials

Operation manuals and other printed materials.

Packaging Materials

Packaging materials necessary for products to be sold as new.

Non-functional Parts

Ornamental parts, except knobs and push buttons, which are not so vital to performance of product.

Functional Parts

Mechanical parts which are vital to performance of product.

Electrical Parts

Parts which work by electricity

DISCONTINUED		CURRENT (As of Oct. 95)
Model	Date Discontinued	
AU-630	*	AU-W32R
AU-400	*	AU-W33R
AU-500	*	AU-W35R
AU-505	Nov. 93	AU-410/S
AU-520A	Sep. 93	AU-45H
AU-550	*	AU-55H
AU-60	*	AU-62H
AU-62	Sep. 92	AU-63H
AU-620	*	AU-65H
AU-63	Sep. 93	AU-A950HD
AU-640	*	AU-W32H
AU-65	Sep. 93	AU-W33H
AU-650	*	AU-W35H
AU-66	*	
AU-660	*	
AU-665	Aug. 94	

* Discontinued between 1988 and 1990. Sales Department still researching to find exact month and year.

The Association needs your 1995-1996 membership dues!!!!

*This form and a \$25.00 fee are required to continue membership in the association and receive this monthly newsletter. Please don't hesitate. (Thanks to the many who have already sent in their membership fees!) We have tried to make this form as simple as possible. Please take the time to fill it out now. We would appreciate it if you would take a few extra minutes to provide the information in the "optional" section so that we may better serve the association. This form and your \$25.00 dues must be returned *immediately*. Make checks payable to the MII Users Association of America. Return to: MII Users Association of America, c/o Gardy-*

Membership Registration Form

Date: _____

Renewal: _____

New Member: _____

Contact Name: _____

Company Name: _____

Mailing Address: _____

Phone Number: _____ Fax Number: _____

Type of Business/Services: _____

Optional:

How did you hear about the association? _____

Check all that apply: Duplication facility (List additional formats below) _____ MII Rental Facility _____

MII User _____ MII Owner _____ MII Dealer _____ MII Repair Center _____ Other _____

If you own MII, how long have you had it? _____

What model numbers? _____

If you do not own MII, are you planning to get it? _____

Additional Comments/Equipment: _____

Check number: _____ Name on Check: _____ Date: _____

Check or Credit Card (VISA or MC only) Number: _____

Expiration Date: _____ Authorized Signature: _____

Dues cover the period from Sept. 1, 1995 through Sept. 1, 1996. Below is for office use only.

Received: _____ Membership List: _____ Mailing List: _____

MII Users Association of America

Press Release Form

Requested by _____ Point of Contact _____

Company _____ Phone Number _____

Name of Production _____ Date of Production _____

Client _____ Production Company _____

Producer _____ Director _____

Talent _____ **Subject of Production** _____

Other Crew _____ **Format(s) Used** _____

Special Points of Interest (Attach additional pages if necessary.)

Special Points of Interest (Attach additional pages if necessary.)

Send to: MII Users Association of America, c/o Gardy-McGrath Int'l, Inc., 1950 Roland Clarke Place, Suite 100, Reston, VA 22091 or fax to (703) 620-0451.

It is not necessary to use this form, as long as your submission is legible. If you have photos, you may send them too. They will not be returned.

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AVID...One Year Later

.....The First in a Series

A year ago we ran a two-part series on our acquisition of an AVID Media Composer 1000, and its integration with our MII equipment. There was extensive interest in the MII user base for such an article and the piece was well-received because all of the member MII/AVID facilities. What's happened since then? Well, here's a general synopsis.

First of all, customer response through AVID's support line has continued to be well-intentioned but slow. Although our AVID has functioned well, customer support still leaves a lot to be desired. Yes, I know, its a corporation in the throes of "hyper- growth". But like any adolescent, it eventually becomes time to grow up and face responsibility. The intriguing thing about AVID is that most staff members recognize this. Yet when they try to go above and beyond the call of duty to serve the customer, they seem to be met with an unwieldy bureaucratic senior management structure and a questionable QC process....traits very unbecoming for one of Wall Street's little high-tech darlings.

When we wanted to upgrade our AVID to AVR 27, the latest and greatest in AVID's broadcast quality software resolution, it turned into a litany of problems. The system key that accompanied the upgrade didn't offer the lower resolution level of AVR 3, something we already had with the existing software. After debate among the AVID

1-800 personnel, it was decided that "yes", we should have this lower resolution capability and "No" we should not have to pay extra for it as part of an "upgrade". Next, the Nu-Vista board sent to us as part of the upgrade failed after one week. They were prompt in sending us a new Nu-Vista board, but it was missing a 4 meg memory module and the board, itself, eventually went bad. This unfortunately occurred in the middle of a project, necessitating an immediate response.

A well- meaning AVID manager in the Tewksbury, Mass. headquarters, successfully arranged for the cannibalization of an AVID from their very helpful and responsive federal sales group in DC and we were back on the air in hours. Hooray! One working AVID and one testy client. Two weeks later, our JPEG board went bad on us. The response this time was excellent, as a working replacement board was Fed-Exed to us overnight. Oh well, at least we had learned all there was to know about AVID upgrades, right? WRONG!! When we decided to install the long-awaited Alladin upgrade we called our dealer, figuring this would probably require extensive installation support. Our dealer responded with a quote for \$14,995, and we were off and running. A few days later the dealer called back and said that there had been an error in the quote. The purchase

Continued on Page 9

price of \$14,995 could only be honored if we purchased a new unit with the Alladin already installed. Since we had an older Quadra 950-based system, an expansion chassis would be required that would jump the price another \$2500.00. And by the way, dealers weren't allowed to sell upgrades so we would have to deal directly with AVID. So we rung up our buddies in Tewksbury and found this all to be true. In addition there was up to a six week lead time. "Wait a minute!", I said. This Alladin upgrade has been advertised for the last two NAB's at a cost of 15K installed. There was never any mention of an expansion chassis. Moreover, why was I waiting six weeks for delivery when I'd already been waiting over a year and a half? After all, the Alladin upgrade was one of the reasons I had bought the AVID in the first place? Why couldn't I get it from my dealer where I could be guaranteed local support? Several very helpful AVID people took my case to the management. Back came the answer. Sorry, that's the way it is. And by the way installation will be an additional \$2000.00. "WHAT?!" I screamed.

Well you see, since the dealers aren't trained in the installation, an AVID person would have to be flown down from Tewksbury to install the upgrade. Unless, of course, we wanted to install it ourselves, but then that would mean we would have to sign a waiver. "How difficult is the installation? Could I let my tech person see the instructions?", I asked. Nope. That's AVID proprietary. I'd have to commit to the \$2000 installation or sign the "we're not responsible for anything ever again" waiver, before they could process the order! That is when I blew my lid. In the ensuing frenzy of trying to get someone in senior management to hear my story, I was able to get the installation instructions sent down. They were intensive and I didn't want to sign that waiver, so we capitulated to the installation fee.

Let me make one thing very clear. AVID is a great product. The AVID people I spoke with were all very helpful. They all even mostly agreed with my point of view. They know there are many concerns about AVID customer support. (We would have used their names to thank them for their efforts, but we didn't want to create problems for them). It just seems that their hands are tied by a senior management that's beginning to make me think the "A" in AVID stands for "Arrogance". We challenge that senior management to do the following:

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Now we are awaiting delivery of our Alladin upgrade and a response from senior management to the aforementioned challenge and to this question. "After what we've been through, if you were in our place, would you buy AVIDs for the next two non-linear systems we currently need?" In our next piece in this series, we'll let you know how AVID's senior management responded to our challenge and to our question. Stay tuned!

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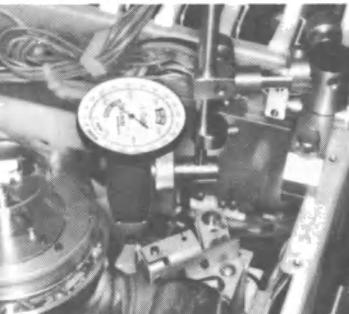
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Monthly Survey Questions

Please Respond! Thank you to those who responded to last month's survey.

Each month, the Users Association polls users on specific MII issues and publishes the results in the next newsletter.

Due to several inquiries, the Association is considering reinstating the annual User Awards. While past contests have created a tremendous administrative burden on the Association, continued interest in the event finds us turning to our membership for their input. It is apparent that with higher application fees, we might be able to support the effort.

1) Should the Association re-institute the User Awards? _____ Yes _____ No

2) If the User Awards were re-established, what would be a fair application fee considering the administrative burden on our staff?

\$50 \$100 \$150 \$200

3) What is the most you would pay to enter? _____

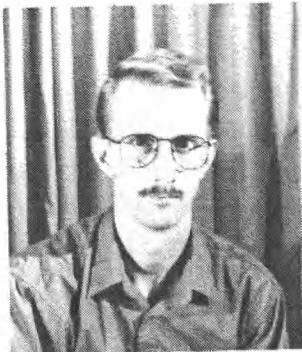
4) Should the contest be open to other formats? (i.e. D-3, D-5, SVHS, DVC-Pro, Post Box, etc.)

5) If you answered yes to #4, should we call the event the Panasonic User Awards?

It is important for the membership that you respond to these questions, either by mail, phone or fax as soon as possible. Thank you for your input. 24-hour fax line (703) 620-0451 Phone (800) 9661030 or (703) 620-6000.

MII Users Association of America
c/o GMG (International), Inc.
1950 Roland Clarke Place, Suite 100
Reston, VA 22091

Optional
Name
Company
Phone



THE KREGEL REPORT

Mark Kregel is owner of *North Star Television* in Aberdeen, MD. He is a recent TV Production/Filmmaking graduate from *Towson State University* in Baltimore. During college he completed internships at both Maryland Public Television and The Discovery Channel. He is currently building an MII edit suite for the production of TV broadcast documentaries and other educational television programming.

MII VTR MAINTENANCE: SOME GENERAL NOTES

In this month's article, we will touch upon some general practices and techniques related to the routine cleaning of MII VTR's. Freon based cleaners used to be common place for head and tape path cleaning but are now less and less available due to environmental concerns. Isopropyl alcohol (90% OK, 99% or 100% best) is now widely recommended for head and tape path cleaning to be used with a clean lint free tissue such as those that are commercially available for this purpose. Cleaning intervals vary depending upon quality of tape stock (new/used), temperature, dust and humidity concerns, and intensity of use of the deck. Personally, I clean my studio VTR's every five or so tape hours and my AU-400 field deck even more frequently. The upper drum, AC stack and pinch roller/capstan are key areas to be cleaned although the entire tape path is important.

The upper drum in particular is extremely delicate and must be cleaned with extreme care. Never, never clean an upper drum assembly in an up and down motion. It is possible to break the individual head assemblies right off the drum with improper up and down cleaning techniques (this is true not just for MII machines but for basically all

VTR's). The upper drum in an MII machine needs to be cleaned in a radial motion parallel to the tape path. Either a cleaning stick (commercially available) wet with alcohol or a lint free cloth wet with alcohol wrapped around a finger is recommended for this type of cleaning (very light pressure). Clean the upper drum in a radial (parallel to tape path) motion turning the head back and forth slightly when each individual head is encountered. Occasional cleaning of the small grooves in the upper drum (the air bearings) with something like a toothpick and alcohol is also recommended.

The AC stack is another key tape path area on MII machines. On the MII format, the number two linear audio channel is located along the top edge of the tape. This audio channel is very susceptible to signal loss due to lack of proper AC head cleaning. This is especially true if a tape with edge damage has been run through the machine. Again, a cleaning stick or piece of lint free cloth wrapped around a finger (with isopropyl alcohol) is recommended for this maintenance with cleaning motion being parallel to the tape path. Some other notes on cleaning the AC stack are as follows. There is a plate located on the top of the stack that one must reach under to properly clean the stack, especially to clean the number two audio channel. Cleaning under this plate should be done thoroughly but carefully. Excessive pressure should not be applied against the AC stack (or any other part of the deck) during such cleaning. Light pressure should be adequate. There is also often grease on the chassis load ring tracks directly below the AC stack. Care should be taken not to spread this grease onto the stack or onto any other part of the tape path.

For MII studio VTR's, cleaning the AC stack and other tape path components can be facilitated by moving the load ring through its range of movement. Moving this ring can be most easily done one of two ways. The first is by briefly powering the deck up and depressing

the JOG and SHTL (shuttle) buttons simultaneously. By doing this the load ring will move through its range of motion and stop. Secondly, you can manually depress the small drive gear to the load ring to allow movement of the ring by hand (power off). The load ring will automatically reset when the deck is powered up again in both of these cases. Finally, for portable and dockable decks (AU-500, 520, 400, 410), removal of the pinch roller is also recommended for access to the AC stack. This is accomplished by removing the pinch roller retaining E clip. However, don't lose the clip and be sure to reinstall the pinch roller properly.

The pinch roller and capstan assemblies are critical for proper movement of the tape through the machine. An important note on cleaning the pinch roller is as follows. Do not use the pure 99% or 100% alcohol on the rubber pinch roller. You risk damaging the rubber with full strength alcohol. Instead use alcohol diluted with water approximately 50/50 on a lint free wipe. Then carefully wipe the roller until a clean rubber surface is attained. The metal capstan post can be cleaned with the pure alcohol. Either an up and down or side to side cleaning motion is acceptable here. Remove all deposits possible from the capstan post.

Tape guide posts are of two types, roller and fixed. Roller posts have internal bearings and should not be doused with cleaning fluids such as alcohol as this can destroy the lubrication in the bearing. Both roller and fixed posts are best cleaned with a dry wipe. You also have the earthing brushes on the top of the upper drum (especially relevant on Automatic Tracking decks such as the AU-650). These earthing brush tracks can also be carefully cleaned with alcohol using a cleaning stick or a folded wipe wet. It is also possible to remove the brush unit for better cleaning but be sure to reinstall the brush unit with proper realignment if you go this route (refer to the maintenance manual).

Some other general notes and thoughts on VTR tape path care and maintenance are as follows. Timing rollers on the early model MII studio VTR's used to be made out of a reddish gum based type rubber. This type of roller seems to deteriorate over time becoming very sticky. Some cleaning fluids seem to further compound this timing roller deterioration problem. When the deterioration of these early style timing rollers becomes bad enough, the tape will actually stick to the roller (resulting in improper timing inputs) and the deck will drop and eat the tape for no apparent reason. Once one of these timing roller reaches this point, there is not much you can do about it short of replacing it. The good news is that the new style timing rollers are made of a newer rubber that does not have this problem. However, in cleaning the new style rollers, again it is best not to use the use pure 99% or 100% alcohol. Carefully use the diluted 50/50 alcohol such as mentioned with the pinch roller above.

As a closing comment on MII VTR's, MII studio VTR's traditionally have two cooling fans mounted on them (sometimes a third on the power supply). Flow rates vary on these fans between deck models, but in general when these decks are powered, these fans move large quantities of air (perhaps 10 to 20 cubic feet per minute). What this means is that for a moderate sized room, if you have two or three decks in the room, you are cycling the entire air contents of the room through your decks every few hours. If you do not already have air filtration built into your room, your decks with their inherent static charges are going to become your air filters to include dust, smoke, dirt and in some cases even carpet fibers. It is always best to house your decks and other equipment such as computers in relatively cool, dry and clean air if at all possible. Dust buildup in a deck or computer facilitates heat build up and can even cause electrical shorts in extreme cases.

MATSUSHITA RECEIVES TECHNICAL EMMY AWARD FOR HALF-INCH COMPONENT DIGITAL RECORDING TECHNOLOGY

Secaucus, NJ (October 12, 1995) -- Matsushita Electric Industrial Co. Ltd. (MEI), Osaka, Japan, today received a Technical/Engineering Achievement Emmy Award from the National Academy of Television Arts and Sciences for its pioneering work in the development of half-inch component digital videotape recording technology. MEI's half-inch digital component format is called D-5.

Emmy Awards are presented annually by the National Academy of Television Arts and Sciences for significant achievement related to many fields within the television industry, including exceptional contributions related to broadcast engineering. Accepting the award for Matsushita Electric Industrial was Mr. Masahiko Kajitani, Business Group Executive, AVC Systems Products.

D-5 is a half-inch VTR format that utilizes uncompressed component video, recorded at a full bit rate, 10-bit sampling at 300 megabits per second processing speed. This results in digital signal detail that is four times higher than 8-bit sampling, giving D-5 clear superiority in high-end graphic processing, digital layering and film-to-tape transfers.

Since its introduction, D-5 has come into prominent use both in the United States and internationally. D-5 plays a key role at the ABC, PBS, and NBC networks in the U.S., and is

offered at such leading post facilities as Grace&Wild, Video Post & Transfer, R. Greenberg, The Post Group, Creative Technology, and National Video Boston. D-5 is also in use at major cable facilities such as the USA Networks.

Matsushita Awarded Ninth Emmy

MEI has received eight previous Emmy's, five of them for achievements in digital video technologies. MEI's earlier Emmy Awards were given: in 1980 for digital video effects; in 1986 for the consumer videotape recorder; in 1990 for automated record playback for large video libraries; in 1991 for CCD imaging technologies; two awards in 1992, one for the half-inch composite D-3 digital videotape recorder and the other for the digitally processed, broadcast quality camera; in 1993, for the digital video production switcher; and in 1994, for the CCD imaging device with on-chip microlens.

Established in Osaka in 1918, MEI is one of the world's leading producers of electronic and electric products for consumer, business and industrial use. Annual sales for the fiscal year that ended March 31, 1995 were \$78.07 billion. Matsushita has more than 265,000 employees worldwide. Overseas operations include 161 companies in 39 countries. Matsushita's products are marketed under the Panasonic, Technics, Quasar and National brand names in 160 countries.

Panasonic Broadcast & Television Systems Company, a division of Matsushita Electric Corporation of America based in Secaucus, New Jersey, markets Panasonic-branded broadcast and



The National Academy of Television Arts and Sciences presented Matsushita with its eight annual Emmy Award; this is the company's fifth Emmy for its development of digital technologies. In this photo, from left: Adam Yokio, Vice President, MEI; Steve Bonica, President, Panasonic Broadcast & Television Systems Co.; Masahiko Kajitani, Business Group Executive, MEI's AVC Systems Products; Richard A. Kraft, President and Chief Operating Officer, Matsushita Electric Corporation of America; and Toshio Iizukio, Deputy Director, MEI's Video Systems Division.

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ATLANTA OLYMPIC BROADCASTING ENLISTS PANASONIC DIGITAL VIDEO EQUIPMENT FOR EDITING, GRAPHICS, DUPLICATION

*AOB Uses D-3, D-5 VTRs for NBC
"Atlanta 1996" Programs*

Secaucus, NJ (October 1995) -- Atlanta Olympic Broadcasting (AOB), the host broadcast organization for the Atlanta Committee for the Olympic Games (ACOG), is currently using Panasonic D-3 digital composite and D-5 digital component VTRs to create programming for "Atlanta 1996," a ten-part series airing on NBC, as well as promotional material for use by world broadcasters.

Panasonic Broadcast & Television Systems is the Official Broadcast Equipment and Systems

Supplier for the 1996 Atlanta Summer Olympic Games. In addition, Panasonic serves as the prime contractor for the Olympic Games. In addition, Panasonic serves as the prime contractor for the Olympic Audio-Video Systems, and currently is designing the systems for the Summer Games. The company will begin implementing the designs and installing the A/V systems in early 1996.

At its teleproduction facilities in Atlanta, AOB has established three rooms (one for editing, one for logging tapes and the third for creating computer graphics and animation), that are equipped with D-3 and D-5 VTRs, an AS-D700 digital composite switcher and a variety of Panasonic broadcast monitors. AOB also uses two AJ-D310 D-3 camera/recorders to acquire footage for "Atlanta 1996" and other productions.

Terry Ewert, AOB's head of production, said, "This is my third Olympics working with



In the dub room at Atlanta Olympic Broadcasting's production facilities, PAL and NTSC Panasonic D-3 systems are used to duplicate material received from world broadcasters. Panasonic Broadcast & Television Systems is the Official Broadcast Equipment and Systems Supplier of the 1996 Atlanta Summer Olympic Games.

Panasonic. I've come to rely on them for first-rate equipment, and an excellent level of equipment and maintenance support. Panasonic is sensitive to the needs of the international community of broadcasters, which makes AOB's job that much easier."

Ewert explained that as part of its Olympic rights agreement, NBC is receiving 10 half-hour shows from AOB to promote the Summer Games. Both informational and promotional in nature, "Atlanta 1996" features athlete profiles, event previews, spotlights on Olympic hopefuls, and a continuing look at the city of Atlanta and the activities of ACOG. The series began on Super Bowl Sunday 1994, and will conclude next April.

AOB deploys the AJ-D350 D-3 VTRs to composite the "Atlanta 1996" shows and roll them back to air. In the dub room, PAL and NTSC D-3 systems are used to duplicate material that is being received from around the world. In the graphics

suite, AJ-D5809 D-5 VTRs are enlisted to lay off animation in preparation of a graphics "look" for Olympics programming.

"We specified D-5 for the graphics room because we were very impressed with the heightened digital quality of the pictures we were seeing," noted Ewert.

In addition to the NBC series, Ewert said AOB is currently producing a number of features of world broadcasters that profile Atlanta and historic sites throughout Georgia. The facility also prepares in-houses productions and presentations.

Responding to industry speculation that AOB will use Panasonic's DVCPRO quarter-inch digital component format equipment during the Summer Games, Ewert said, "We're evaluating the system, the size of the cassettes, and its CD quality audio. We also like the pictures we're seeing.

SHOOTER NEGOTIATES SAND AND BRUSH WITH PANASONIC AJ-D310

Outfitters Take Stunning Footage

Secaucus, NJ (October 1995) -- Mark Dice, principal of Dice Video Production (Neosha, KS) calls his company "the smallest digital production company in the United States." Regardless of his facility's size, he has taken Panasonic composite digital switchers and VTRs on the road with rock-and-roll legend Steve Miller, and most recently, accompanied famed hunter "Colorado Buck" Ward on safari in the Republic of South Africa, where Dice documented the hunt for horned plains animals with a Panasonic AJ-D310 D-3 camera/recorder.

Dice was contracted as producer/shooter by the two outfitters who sponsored the safari, Rocky Top (Dolores, Colorado), Buck Ward's company; and True Grit Safaris (Elisras, Republic of South Africa). He will post 13 hours of raw footage to create two video

products, a 10-minute promotional video and two-hour hunting video that will be available for sale. Dice will post the AJ-D310 material on an AJ-D350 D-3 studio VTR, and master to D-3.

"There are two classes of hunting videos," explained Dice. "Bad, and better but boring. People get these tapes, and can hardly see them. I went with the AJ-D310 because I thought it would be a departure to offer the best available quality, and use equipment that would let me add excellent production values--layering, DVE moves, nice graphics--in post."

The AJ-D310's camera section utilizes three 2/3-inch 400,000 pixel FIT CCDs that produce 750 lines of horizontal resolution, a high sensitivity of F5.6 at 2000 lux, and a 62dB S/N ratio. The VCR features high picture quality, with 52dB video S/N ratio, 4 PCM audio channels, 64 minutes of recording on a compact 1/2-inch cassette, and color framing and auto backspace editing for high picture quality at successive recording transition points.

Dice said that, electronically speaking, the AJ-D310 performed flawlessly, and he praised the camcorder's economics of tape and power consumption.

"Typically, the camera on-time was three to four hours a day, and recorded 40-50 minutes of tape," he recounted. "This translated to using up two batteries daily and getting started on the third, and using up tow two batteries daily and getting started on the third, and using only one tape. I didn't have to carry extra tapes and only carried an extra battery in a hip pack--an important consideration as I averaged walking two miles a day in sand and brush.

"One feature that came in handy was the camcorder's variable speed electronic shutter. Operating at the 1/100 per sec. setting, I was able to avoid the annoying flicker produced by the 50Hz fluorescent light, which is the principal light source in South Africa.

Dice continued, "Granted, the AJ-D310 is no "lightweight" camcorder, but my experience was that the camcorder's mass actually helped steady shots that would have normally required a tripod. While I prefer a tripod, it wasn't practical most of the time.

"The ability of the camera to avoid gyroscopic errors is amazing. In Africa, many

times I ran on foot with the camera recording, and experienced no problems with record or playback. Recently in Florida, the AJ-D310 was subjected to extreme vibration in a bass boat during performance testing. Mounted to a tripod and strapped in, the high and low frequency vibration of water and motors had no effect on video performance. Audio performance is likewise superior--the digital audio allowed me to record subtle natural sounds on safari without the unwanted background noise associated with other analog/component recorders.

"My safari clients were impressed with the camcorder, its capabilities, and its appearance with the 36 x 14.5 Fujinon zoom lens. The professional hunter I was with actually used my equipment instead of his binoculars to study some of the game."

Dice said that he was happy to be able to "stay with D-3" on this project, as he expects many of the video segments will be re-used in other programs. He explained, "I'll be able to re-assemble using pre-produced segments, with absolutely no quality loss or degradation in the end products.



Dice Video Productions used Panasonic's AJ-D310 D-3 camera/recorder to document a recent safari in the Republic of South Africa. The footage will be used for a 10-minute promotional video and two-hour hunting video.

AMERICAN MAGNETIC MEDIA BECOMES DENVER'S FIRST!!

AMM to Become the Mile High City's First Full Service Production/Duplication Facility

Denver, CO (September 1995) -- American Magnetic Media, a premiere duplication company based in Denver, has just purchased a new facility with the intention to house a high end production and audio company within its structure.

AMM, headed by Jeffery Martin, expects a completion date by January 2, 1996.

"It's quite exciting", said Martin. "This will be the first facility in Denver which will be able to offer a 'one stop shop' for every aspect of the industry.

Martin's company has been offering quality duplication for such companies as TCI and Network affiliates across the country. All are complemented by American Magnetic's order capture and fulfillment services.

"Now with the ability to produce high end programming and CD mastering within our facility, we will be able to meet all of our customer's needs", noted Martin. "Starting with program concept through studio, post duplication, order capture on 1-800-USA-TAPE and timely fulfillment, we will be able to offer a full range of services while never leaving the building."

Martin is currently interviewing several production and audio companies who have expressed an interest in his plan.

"It's pretty straightforward", states Martin. Denver's vacant airport already been slated to the next miniature Hollywood through the use of its empty hangers. "Through much negotiation, we have positioned ourselves just minutes away from the hotbed of future film and video productions, while still remaining within reach of Denver's new airport, DIA."

American Magnetic has also taken steps to

increase its annual duplication volume. "We are slated to increase our duplication output by 500%", notes Martin. All recorders will be industrial Panasonic decks with PME distribution. This along with our full range of services will surely catapult American Magnetic Media towards the country's most unique order capture and fulfillment facility

DEL SOL PRODUCTIONS COMPLETE ONE HOUR DOCUMENTARY *VAQUERO:* *THE SONORA COWBOY*

Tucson, AZ (October 1995) -- The advent of the North American Free Trade Agreement has increased the need for better cultural understanding among people on each side of the Mexican/American border. It is in that spirit that a one-hour documentary entitled "Vaquero: The Sonora Cowboy" has been created by Del Sol Productions, a Tucson, AZ video production company. Informative and entertaining, the program unveils the saga of rural Sonoran society and its evolution amidst the turbulent history of Mexico through an authentic portrayal of *el vaquero*, the cowboy of Sonora.

The modern equestrian and agrarian cultures of Sonora are rooted in the enduring people who founded the rural heritage of this significant region of northern Mexico, for it was the civil strife of a new-found world, the conquest and enslavement of its native existence and the ever-presence of greed and corruption in human civilization that surrounded the spawning of the definitive Mexican spirit of the *vaquero*. Spanning nearly five centuries, this story leads the viewer from the Spanish colonization of Mexico and the assimilation of European and native American people, through the social class division, worker exploitation and various failed attempts at social reform and land distribution by the Mexican Government which eventually led to the Mexican Revolution. In a concise historical synopsis featuring authentic rare drawings, paintings, and

photographs, supporting commentary from widely acclaimed experts such as Armando C. Elias, Dr. James Officer, and Kathleen Sands, and superb musical and visual flavoring, this legend is brought to life.

The program proceeds to give the viewer and intimate insight into modern life on a working borderland Sonora cattle ranch. *Vaquero* roles and responsibilities, his resources and routines of his day today reality are observed in a chronicle of the seasonal cycles of ranch activity. Beautifully diverse Sonoran landscapes from the Sea Cortez to the majestic Sierra Madre Occidental lend further illustration to the characterization of the *vaquero*. The very core of his existence is accented in a fast-paced round-up sequence which examines both procedure and the ritual of the "harvest of livestock". With an awareness of the rigor or survival in their world, it is a truly compelling experience to witness the *vaqueros* in their defining element as they proudly embody the heritage and tradition of the original working horsemen of centuries past, despite the uncertainty of their future.

In its conclusion, the program gauges the modern political and economic climate of the Mexican Republic with reference to NAFTA and its potential implications, the shifting workforce and the emergence of Mexico into the global economy, and how these issues may affect the rural people of Mexico.

The *Vaquero*'s future may be in question, but the significance of his past and his contribution to Southwestern culture are certain. This story of a simple man's yearning for democracy and freedom through a life of self-sufficiency is universal. While serving to preserve an aspect of cultural identity for the growing Hispanic population, *Vaquero: The Sonora Cowboy* will strive to transcend the cultural boundaries in education and mass media, as a dedication to the forum of humanity.

CREATIVE VISUAL PRODUCTIONS CONTINUES ITS SOLID GROWTH

Omaha Based Production Company Purchases CD-ROM Equipment to Expand Capabilities

Omaha, NE (October 1995) -- There is nothing but growth on the horizon for Creative Visual Productions, an Omaha-based video production company. President Larry Homan has just purchased \$50,000 in CD-ROM equipment to expand the services of the nine-year old firm. First among the purchases was desktop encoding equipment which can be used to convert nonlinear storage on CDs and hard disk video servers.

The MII facility had witnessed a 27 increase in billings for 1994 with tape duplication making up three-fourths of the total. Clients such as Godfather's Pizza, American Business Information, and Woodman of the World have selected Creative Visual Producton for its duplication services. Bass Pro of Springfield, Mo. is also a client. "Bass Pro has the largest fishing catalog in the world.," noted Homan.

Homan feels that the entrance into the CD-ROM field is the right move as compact disks become more accepted. Before he made such a step, he investigated the range of multimedia formats and learned how to incorporate CD-ROM technology in full motion, full screen video production and duplication. Among other capabilities, Homan found that CD-ROM technology can be used to add interactive capabilities to videotapes, which many companies use for employee training.

A CD-ROM format can cost as little as \$1.50 per disk. Its durability, lighter weight, and its smaller size make it a more convenient. "The CD is more economical," Homan said. When 10,000 videotapes are duplicated, sleeves printed and freight and shipping charges are added in,

you're easily looking at \$2.75 per tape."

Creative Visual Productions can cut a CD master from a tape supplied by a client and add multimedia facets. "We will work with the customer, discussing their needs of getting their objective accomplished," Homan said. "We can produce a disk in any of four formats."

Because the compact disk has a life span of 100 years, Homan said, he expects many people will seek to convert home-shot videotapes to the CD format. "The quality stays the same. The digital technology sure beats having customers spend a lot of time flipping through books in search of pictures they want copies of."

Homan clearly points out the potential advantage of this next step. "Our overall billings are up 22 per cent so far this year because people are using videotape with more frequency," Homan

OUTDOOR PROGRAM STARTED BY MII USER JOHN McKEE NOW AIRS IN 2.5 MILLION HOMES "Western Pennsylvania Outdoor Guide" Wins Four Tellys in Its First Year

White Oak, PA (October, 1995) -- Two years ago, John McKee had an idea. Western Pennsylvania is home to one of the highest percentages of outdoor enthusiasts in the country. With its beautiful mountains and its pristine lakes and streams it is not hard to understand why. McKee reasoned that these same enthusiasts could translate into enough viewers to make a successful weekly TV series. And that's exactly what has happened.

In starting up the show, McKee did just about everything. In addition to producing the series McKee purchased broadcast time and solicited advertisers.

What was originally created as an infomercial has evolved into a successful

weekly series carried by six television markets. The 30-minute show features fishing, general interest, cooking, and "how to" topics - all related to the great outdoors of Pennsylvania. It currently airs on the KBL Sports Network and has won four Tellys for sports programming.

The show's popularity has led to other work, both video and non-video related. Following numerous requests for recipes from the main dishes cooked on the show, a cookbook has been created. McKee also recently completed a pilot for a second program called "In Town After Dark."

When McKee is not working on these projects, he is producing commercials and marketing videos for medical and manufacturing companies. He takes pride in his work. "Putting your name on the door is putting your reputation in front of everyone. I go to great lengths to achieve customer satisfaction - cost effectively.



PANASONIC MII TRAINING VIDEOS

NOW AVAILABLE!!!!

This set of three 30 minute videos feature preventive maintenance, troubleshooting, applications overview, upper drum replacement, and basic service procedures. Specifically, items covered include the following:

(I.) PANASONIC MII EQUIPMENT TRAINING-LESSON I

RECOMMENDED CLEANING AND MAINTENANCE PROCEDURE

Sections-

- 1.0 - Upper Drum
- 2.0 - AC Head Stack
- 3.0 - Field Cleaning the Portable Unit
- 4.0 - Tape Path
- 5.0 - Cleaning the Pinch Roller
- 6.0 - Cleaning the Capstan
- 7.0 - Cleaning the Posts
- 8.0 - Cleaning the Fixed Posts
- 9.0 - Brush Assembly
- 10.0 - Cleaning the Earthing Assembly
- 11.0 - Final Disassembly and Cleaning
- 12.0 - Emergency Tape Unloading Procedures
(+ Conclusion)

(II.) LESSON 2 UPPER DRUM REPLACEMENT AND ELECTRICAL ALIGNMENT

Sections-

- 1.0 - Cleaner Roller Removal
- 2.0 - Mounting of Fixing Plate for Tip Protrusion Gauge
- 3.0 - Video Head Tip Protrusion for Measurement
- 4.0 - Removal of Upper Drum Assembly
- 5.0 - Upper Drum Re-assembly
- 6.0 - Eccentricity Gauge Adjustment
- 7.0 - Simplified At "x" Valve Adjustment

(III.) LESSON 3 APPLICATIONS AND OVERVIEW (Including basic troubleshooting)

Sections-

- 1.0 - Introduction
- 2.0 - Stand Alone Single Machine Configuration
- 3.0 - Machine to Machine (cuts only applications)
- 4.0 - A/B Roll Editing Systems
- 5.0 - MII Menu and Setting Instruction



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PROJECT 2000

ENHANCED TECHNICAL SUPPORT FOR THE MII ENHANCED SERIES

WELCOME

Welcome to Project 2000, an innovative customer support program addressing the needs of our growing MII users.

Panasonic and its MII Servicecenters are committed to providing high-level professional service to the MII end-user with minimal equipment down-time. Our goal is to have our customers back on-line typically within 48 hours.

WARRANTY POLICY:

The Panasonic Broadcast and Television System Company provides Limited Warranty on MII products of ONE YEAR PARTS AND LABOR (EXCEPT ON VIDEO HEADS ON WHICH THE WARRANTY IS 90 DAYS PLUS LABOR).

TELEPHONE TECHNICAL SUPPORT

Panasonic provides a twenty-four (24) hour per day, seven (7) days per week, technical support telephone number.

LINK MACHINE PROGRAM

Panasonic realizes that our MII customers are high-level users who utilize their equipment for income-generating or other priority purposes. For this reason, Panasonic offers a link machine program. These link machines are available to Panasonic MII users requiring service. Link machines are made available at no charge for MII machines under warranty. The normal means for distributing the link machines is through the Authorized PANASONIC PROJECT 2000 DEALER.

In the event that a "Link Machine" is required, every reasonable attempt will be made to contact the selling dealer in the delivery of the "Link" unit. Customers with equipment not under warranty are charged for this service and pay shipping costs including adequate insurance to and from the appropriate service center location. To obtain link equipment, call Panasonic MII Support (1-800-742-6530). Current link machine pricing is:

1. *Flat fee of \$400.00 for studio machines.*
2. *Flat fee of \$300.00 for portable machines.*

Note: ALL shipping and insurance is the responsibility of the customer. Prices are subject to change without notice.

90 MINUTE RESPONSE TIME

1. Call Panasonic's technical support line at 1 (800) 742-6530.
2. Supply the operator with your machine model number, serial number, problem, etc.
3. A Panasonic Field Engineer will contact you within 90 minutes.
4. Our engineer will help you determine which action best serves your needs. This action may be providing information, limited troubleshooting, arranging for a loaner machine or helping arrange for your machine to go to either your dealer or Panasonic for warranty care.

SERVICE TRAINING

The basic goal of the Panasonic training department is to offer the highest level of training expertise and capabilities to our broadcast customers. To meet this goal, Panasonic offers a growing variety of professional technical training programs aimed at providing an excellent hands-on experience in the service and operation of the Panasonic broadcast product line.

All classes are limited in size to ensure true hands-on training.

Interested customers contact PBTSC Training Department at (201) 392-6255 or the MII

SERVICE PARTS

The purchase of parts is handled by a separate Broadcast parts department, which has its own stock of over one hundred thousand Broadcast Parts. This department is located in Secaucus, New Jersey.

This separate parts department allows for special handling and faster shipping for all MII Broadcast parts.

CONTACT PANASONIC PARTS AT:

VOICE 1 (800) 334-4881 (9a.m. - 5 a.m. est. Mon.-Fri.)

FAX 1(800) 334-4880 (24 Hour Parts Ordering) Filled next business day.

Credit must be established before parts are sold on a customer purchase order. Customers without established credit with the Broadcast Parts Department can order parts COD.

WARRANTY ADMINISTRATION

The Panasonic Broadcast and Television Systems Company provides professional service through its regional technical centers and authorized servicenters throughout the country. Equipment shipping costs are shared by the customer and Panasonic during the warranty period. The customer is responsible for shipping costs to the appropriate service center and Panasonic is responsible for return shipping costs. Equipment sent collect by the customer will not be accepted by the servicenter.

On-site warranty service is not provided under the terms of the limited warranty. Requests for on-site service will be handled on a limited and available basis through the PBTSC's dealer network. For either in or out of warranty there will be a charge for this service based on current business conditions.

Authorized Panasonic Dealers/Repair Centers

The following is a current list of authorized Panasonic Dealers Who have sponsored the MII Users Association with contributions of \$250.00 We appreciate their support and urge all users to support them in return!

Northeastern			
Advanced Video Systems 19 Roots Lane Owego, NY 13827 (607) 687-0545	Specialized Communications 907 Maryland Ave. Hagerstown, MD 21740 (301) 790-0103	Industrial Video, Inc. 1601 N. Ridge Rd. Lorain, OH 44055 (216) 277-1218	E.C.I Video 2809 Ross Ave. Dallas, TX 75201 (214) 969-6946
Alleghney Electronics, Inc. 800 Chestnut Ave. Altoona, PA 16601 (814) 946-0871	Tri-State Video Services, Inc. 1379 Pittsburgh Rd. Valencia, PA 16059 (412) 878-1630	Klaus Radio, Inc. 8400 N. Allen Rd. Peoria, IL 61615 (309) 691-4840	Electronic Design & Service 6922 San Fernando Rd. Glendale, CA 91201 (818) 843-6199
Colortone Camera, Inc. 76 S. Central Ave., Rte. 9A Eimsford, NY 10523 (914) 592-4151	Videoplay Industries, Inc. RT30 Tolland Ind. Park Tolland, CT 06084 (203) 872-9195	Lines Music Company 219 S. Jefferson Springfield, MO 65806 (417) 862-5533	Industrial Broadcast Services 5436 W. Mingo, Suite F Tulsa, OK 74146 (918) 663-5126
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Crimson Camera Tech Sales 325 Vassar St. Cambridge, MA 02139 (617) 868-5150	Alpha Video & Audio, Inc. 7711 Computer Ave Edina, MN 55435 (612) 896-9898	Pratt Audio Visual/Video Corp. 200 Third Ave., SW Cedar Rapids, IA 52404 (319) 363-8144	Lubbock Audio Visual Co., Inc. 2120 Avenue Q Lubbock, TX 79411 (806) 744-2559
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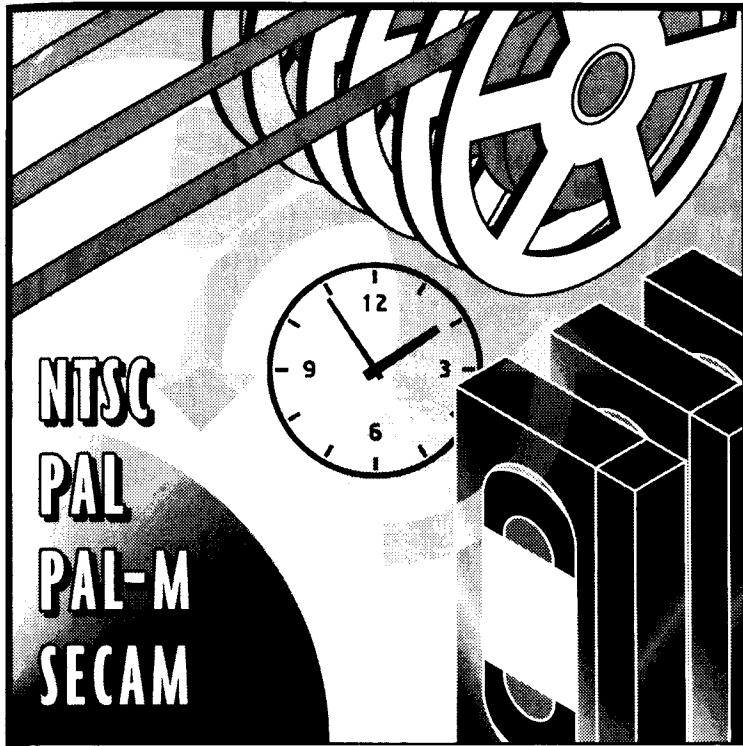
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TAO Editizer 3.1 A/B Controller. Works on any PC or better. Works with professional & prosumer decks. Generates & reads SMPTE time code. Controls Toaster, MX50, ALAden, and many more switchers. 7 GPI. EDL management, creates logs, time line, or edit on the fly. Much more. \$1500.00. Hawaiian Image Video Productions. Ron Darby (808) 531-5474.

Panasonic AU-650 MII Excellent Condition. Well Maintained. 4 Channels of Audio. Time Code. Slo-Mo Dynamic Tracking. 2 machines. \$5500 each. **Panasonic AU-60 MII Studio Recorder**. Works great. Well maintained. 4 Channels of audio. Time code. \$4900. **Panasonic 200CLE 3 Chip Camera** in very good condition. \$2900. **Grass Valley Mod 1600-IX Switcher**. \$3900. Very good condition. Comes with very long snake for remote mounting. Brian at (716) 654-6710.

AU-62H Player, **AU-63 Player** w/Dynamic Tracking **QU-65 Recorder/Player**, **AU-55H Portable Recorder**, **JVC KY-27 Camera** (Includes: Fujimon 16:1 Lens, MII Back, Studio Kit, **JVC RMP-2000 Remote Control**, Cables, 8 Batteries, Charger/AC Adapter Bogen Tripod and Plate). All equipment in excellent condition and priced to sell. Please call Digital Arts (210) 692-1776.

JVC KRM-800U Edit Recorder, \$2900. Or trade **JVC-BRS-811U Edit Recorder/SAF-911**. **JVC Editor** in Good Condition. KRM-800U. Call Kevin Boland at Electric Images Video at (805) 937-3196.

NEC SP3A Camera docked top **Panasonic**

AU400 MII Recorder. 3-Chip (similar performance to Sony BVP30). Excellent condition. 600 hours on deck, porta-brace case, Anton-Bauer bricks and charger. Package priced \$5500. OBO **Panasonic AU400 Dockable recorder** (plus adapter to Sony/NEC cameras) four channel field recording and in the field playback (without an adapter!) - 600 hours on deck, great shape, recently aligned. \$2500. OBO. **Panasonic AU500 field recorder/player**. Four channel field recording/playback. Will work as a source deck in edit system. Timecode in/out. New Porta-brace case. Adapter for

Anton_Bauer bricks. Very good condition. Recently aligned. \$2500. OBO. **JVC-KRM 800 MII studio edit recorder**. Less than 50 hours on new heads. Zero hours on complete factory service center realignment. Deck is in excellent mechanical condition. \$3500, OBO. **NEC SP3A 3-Chip Camera**. High performance 2/3 chip block. Will dock to any Panasonic MII or Sony Betacam product. MII adapter included. PortaBrace case. Anton-Bauer brick adapter. Camera recently overhauled by NEC factory service center. Performance similar to Sony BVP30. Excellent condition. \$3500, OBO. Contact Rick at Gulfstream Production Group (813) 522-3000.

AUW-32 MII Player, **AU-33H MII Player w/ Dynamic Tracking**, **AUW-35H MII Editor**. All units 'like new' from NAB Las Vegas Show. Also, **AU-45H MII Dockable Recorders** all at **BIG SAVINGS!!!** Call Jim or Don at (412) 898-1630.

Panasonic AU-410s recorder docked to **Panasonic 300CLE camera**, without lens, excellent condition \$6400. Call Don at (613) 821-7783.

JVC KRM 800 Editing VCR. Excellent, 400 Hour Use. New upper head with zero hours. Used as backup. No longer needed. \$3500. Bob Benson Video Film (508) 432-1200. (508) 430-1184. 3/95

Videotek Prodigy Switcher 10 input, chroma, luminance 7 DSK, & G-MEN; **Magni Vectorscope** V553; **Tektronics "Waveform" 528**; **Tektronics "Waveform" 1480R**; **RM-p3 Remote CCU** for **Sony Camera**; **2 JVC TM-R14u Video Monitor** 14" with underscan, blue, B minus color, A/B, RGB; **2 Panasonic WV 5350 B/W Monitors** in **Dual Mount Tray**; **O'Connor M0del 30B tripod hd**; **ALR Computer 386/4MG RAM/300HD**; **NEC Multisync 2A Color Computer Monitor**; **(2) Spool of RG/SQU Coax** (1000 ft. ea.); **Custom Console 5 Bay with area**; **(2) Electro Voice Sentry 100A Studio Monitors** w/wall brackets; **Leader 5860 C Waveform Monitor (NTSC)**; **Leader 5860 C Vectorscope (NTSC)**; **AVL Data Booster Isolator (4)**; **AVL Power Control**; **Barco RGB Distribution Amp with Sync**; **Ace Component Converter ASC200/732-732-731 Cards**; **Videotek VSC-21 Signal Generator**; **Chyron ACG 4mg/20HD** Contact Dan Hall at Video Management Systems. (317) 841-1212

Facilities/Suites

MII A/B/C Roll Full Component Suite

W/MATROX: Panasonic AU-65 MII edit/recorder w/TC, **AU-63 & AU-62 edit source**

w/TC, Matrox Studio Post Production System w/ Titania 3-D DVE, ALR EISA 486-33, 17" svga monitor, Sony LVR-5000A CRV laser disk signal processor & recorder/player, Sony VP-9000 SP 3/4" player, Sony VO 7600 VCR, Panasonic AG-7750 S-VHS edit/recorder w/TBC, Panasonic AG-WI standards converter, 2 Sony PVM-1342Q monitor, Nigel B Senior workstation; **INCLUDING SOUND SUITE:** Soundcraft Delta Ave Audio Mixer w/1 master RS-5059, 4 D221 RS 1443, 4 D203 RS1443, master RS 5061, Stantron turret desk, Tascam MSR-16S w/Dolby, Tascam RC-416 remote, Adam Smith Zeta 3 A/V Midi; **ALSO INCLUDING MII FULL COMPONENT CAMERA EQUIPMENT:** Panasonic WV-F700MH digital 3 chip camera w/Canon J15x9.5 BRSII Zoom, Panasonic DKT700M MII docking kit, Panasonic AU-410 docking MII recorder, Sony PVM-8044Q component 8" monitor w/batteries, O'Conner Series 55 tripod system, Lowell lighting systems, INMACS UPS 1200 and Fortress 2KVA UPS, and more. Asking \$70,000, or take over leases at approx. \$4500/mo. for 14/18 mos. Buyer pays shipping. Please call Richard or Michael at (310) 696-1046

MII A/B ROLL FULL COMPONENT EDIT SUITE, includes: (1) Panasonic AU-60 MII edit/recorders w/ TC, (1) JVC KR-M820U MII edit/recorder, (1) JVC CR-M850U 3/4 edit/recorder, Paltex Europa Edit Controller 7 status monitor, JVC KM 3000 Seg/switcher, Microtime Genesis Act1 DVE, (1) JVC KM-F250 TBC, Laird 1500 Character Generator, Lenco RGB-Composite Encoder, Panasonic BT M1310Y monitor, Sigma CSG-460 Sync Generator, Sigma SVC-213 Routing Switching, Winstead 5 bay rack mounts. Full Documentation included. \$39,000. *May consider pricing out.* All well maintained. Buyer pays all shipping. Contact Jodi Heurung, (612) 935-0033.

A/B ROLL EDIT Suite, includes (2) Panasonic AU-65's Edit Recorders, (1) AU-63 slo-mo player, (1) Panasonic AG-7750 SVHS Edit recorder, Alta Pegesus switcher, For-A 3000 3D DVE, Inscriber CG package w/ 486DX2-66 PC, Editing Technologies "CMX style" editor w/ serial control, Tascam 688 midi studio 8-track cassette, audio router and mixer, System wired

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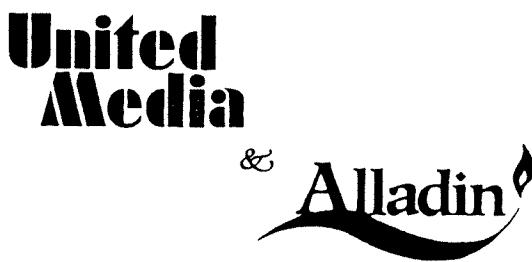
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United Media provides a complete desktop solution for your MII production/post-production needs



MVS duo Editor

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- Seamless interface provides full control of the Alladin's effects, graphics, timeline, picons (picture icons) from the MVS duo screen
- All four Alladin layers (layer A, layer B, Program and Preview) available from the MVS duo screen for ease of selection
- Alladin Graphic picons and Effect picons displayed on the MVS duo screen for ease of access and recall
- All Alladin information stored in the MVS duo EDL for recall
- Simultaneous control of 3-7 VTRs, Alladin and Audio from a single plug-in PC board
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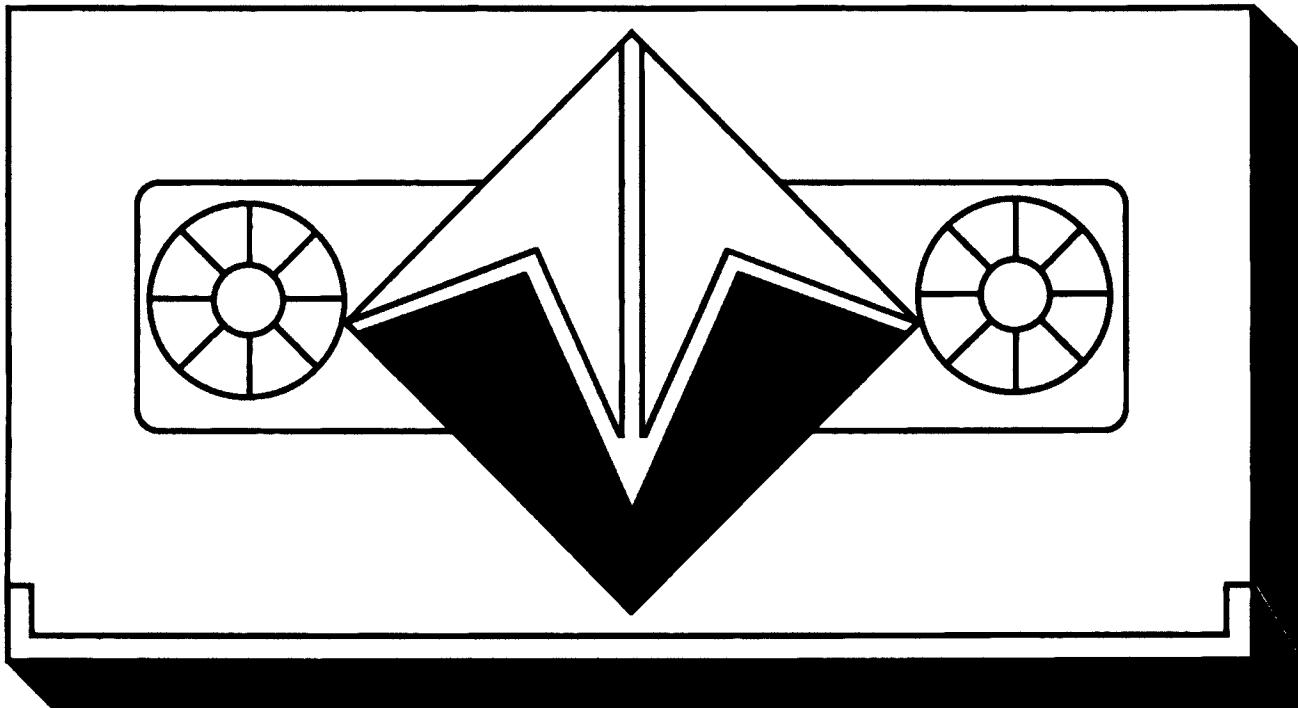
up to 20 minutes	\$37.00/dub
up to 30 minutes	\$55.00/dub
up to 60 minutes	\$105.00/dub
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Model No.	I/O	Price	
QVE 1000	YUV, YC	\$17,950	\$14,950
QVE 1500	YUV, YC, Composite	\$20,950	
QVE 10000	D1, D5, YUV, YC	\$25,950	
QVE 15000	D1, D5, YUV, YC, D2, D3, Composite	\$30,950	

SPECIAL INTRODUCTORY OFFER TO MII USERS: **\$14.950**

PROCESS TIME	Real time: 70ns delay	CONTROLS	Detail: Controls kernel size
ALGORITHM	Two-dimensional convolution	Contrast: Controls high frequency gain	Contrast: Controls high frequency gain
KERNEL SIZE DIAMETER	Up to 10% of image size	Background: Controls low frequency gain	Background: Controls low frequency gain
BANDWIDTH	12MHz @ 3dB, 30MHz also available	PRESETS	Bypass, split screen, user selectable preset values
SIGNAL TO NOISE RATIO	Better than 55dB	REMOTE	Available via 9-pin DIN
INPUT/OUTPUT	Analog color difference (Y, R-Y, B-Y), S-VHS (Y-C) Analog composite Digital color difference (D1, D5) Digital composite (D2, D3)	POWER	120/240 vac, 60/50 HZ, 55w maximum
		DIMENSIONS	19" x 13" x 3.5" (48.25cm x 33cm x 8.25cm)
		WEIGHT	8 lbs. (3.5 kg)

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PAGE (1) OF (4)

PROFESSIONAL VIDEO EQUIPMENT

Worth over \$535,000 for sale at drastically reduced prices. Owner of Video Prod. Co. Must Sell due to Auto Accident. Call (305) 763-7935 for Complete List.

Used Professional & Broadcast Video Equipment! Low Prices!**Top Quality, Top Name AudioVideo Equipment in New & Excellent Condition****IKEGAMI, SONY, PANASONIC, O'CONNOR, SHURE, CLEAR COM, LAIRD, CEL, BARCO, COLOR TRAN, ETC.**

Attention: Video User,

Due to an injury from an auto accident, I must sell out my business. I have listed all the equipment that I would like to sell and have lowered the prices to a very reasonable amount. Whether you're looking to start up your own video business, expanded your production services, buy additional equipment, step up the quality of your productions or just want to buy equipment to back up their existing equipment, you will never see this type of equipment..... in such good condition, at this low of a price. Please call me as soon as possible if you are interested in anything.

Please note at these low prices, I would like to net out the asking price. Thank you.

Berry Cardott, (305) 763-7935 Audio-Video Productions, 1821 S.W. 11th Street, Ft. Laud., FL

• All manuals included	• Service Manuals included with most Broadcast Equipment	• Can possibly break up Packages	•
NEW	USED Asking	Condition	

Production Package 1**MII / EDITING SYSTEM, Professional Broadcast Equipment**

1. Panasonic MII, AU-650 Editor/Recorder/Player with TBC and Automatic Tracking for Slo-Mo. Includes TimeCode Generator/Reader.... Very Low Hours	\$36,000	\$14,000	Mint
2. Panasonic MII, AU-63 Source Deck-Player/Automatic Tracking for Slow Motion	\$15,700	\$ 7,500	New
3. Panasonic S VHS AG-7650 / TBC	\$ 5,650	\$ 3,200	Mint
4. Panasonic Edit Controller, AU-A950 for up to 4 different VTR Format SourceDecks using (9 Pin Serial Connectors). Also has Video/Audio Edit Data List Management, 10,000 event memory, 3.5" Floppy DiskDrive, 12 GPI Ports, Color CRT Port & Printer Port	\$15,000	\$ 4,500	New
<i>Above to be sold as a package</i>	\$72,350	\$29,200	

Above To be sold with one of the following camera packages

4. Ikegami HL 79EAL Broadcast Camera/Plumbicon Tubes/Lens/Case Only 300 hrs on each camera. Numerous Extras. Have Two Cameras available.	\$45,000	\$15,000	Mint
5. Camera Component Adapter for above Camera for Portable MII Recorder	\$ 1,700	\$ 900	Mint
6. MII Portable Deck AU-500 with Porta Brace (can be used with MII Editing System) <i>Above to be sold as a package</i>	\$11,500	\$ 4,000	Mint
	\$58,200	\$19,900	

Or

7. Panasonic 3 Chip (F250B) CamCorder Head, with dockable kit for: a. Panasonic MII (AU400) Dockable Video Recorder for above Camera b. S-VHS (AG-7450A) Dockable Video Recorder for above Camera c. Time Code Generator/Reader for above SVHS (AG-7450A) Dockable Video Recorder d. Sony EACM672 Shotgun Mic e. Panasonic MII / V/V-300 Camera Adapter (WV-VT10) <i>Above to be sold as a package</i>	\$ 6,850	\$ 4,800	Mint
	\$ 9,500	\$ 2,200	Mint
	\$ 3,200	\$ 1,500	Mint
	\$ 400	\$ 200	New
	\$ 345	\$ 200	Excellent
	\$ 2,000	\$ 200	New
	\$22,295	\$ 9,100	

PAGE (2) OF (4)

Production Package 2

1. Panasonic MII, AU-650 Editor/Recorder/Player with TBC and Automatic Tracking for Slo-Mo. Includes TimeCode Generator/Reader.... Very Low Hours	\$36,000	\$15,000	Mint
2. Panasonic MII, AU-62 Source Deck/Player with TBC	\$ 9,950	\$ 5,000	New
3. Panasonic S VHS AG-7650 / TBC	\$ 5,650	\$ 3,200	Mint
4. Amiga Edit Controller/Cables/Color Monitor (Can be used with the TOASTER & most VCR's)	\$ 4,875	\$ 2,200	Excellent
a. Amiga 2000:3megs Ram/50 meg Hard Drive/3.5" D.D./IBM Bridge/Software/Monitor	\$ 5,400	\$ 2,200	Excellent
b. RGB - Amilink/VideoMedia MII Serial Editor for above Amiga. Includes all software, (1) Computer Interface & (4) RS232 Interface Receivers	\$61,875	\$27,600	
	<i>Above to be sold as a package</i>		

Above To be sold with one of the following camera packages

5. (2) Ikegami HL 79EAL Broadcast Cameras:Plumbicon Tubes/Lens/Case Only 300 hrs on each camera. Numerous Extras. Have Two Cameras available.	\$45,000	\$15,000	Mint
6. Camera Component Adapter for above Camera for Portable MII Recorder	\$ 1,700	\$ 900	Mint
7. MII Portable Deck AU-500 with Porta Brace (can be used with MII Editing System) <i>Above to be sold as a package</i>	\$11,500	\$ 4,000	New

Or

8. Panasonic 3 Chip (F250B) CamCorder Head, with dockable kit for: a. Panasonic MII (AU400) Dockable Video Recorder for above Camera b. S-VHS (AG-7450A) Dockable Video Recorder for above Camera c. Time Code Generator/Reader for above SVHS (AG-7450A) Dockable Video Recorder d. Sony ECM672 Shotgun Mic e. Panasonic MII / IVV-300 Camera Adapter (IVV-VT10) <i>Above to be sold as a package</i>	\$ 6,850	\$ 4,800	Mint
	\$ 9,500	\$ 2,200	Mint
	\$ 3,200	\$ 1,500	Mint
	\$ 400	\$ 200	New
	\$ 345	\$ 200	Excellent
	\$ 2,000	\$ 200	New
	\$22,295	\$ 9,100	

Production Package 3

3/4" / VHS EDITING SYSTEM, Professional Industrial/Broadcast Equipment

9. (2) Panasonic AU-700 3/4" Broadcast Editors/Time Code & 1688 Dub Inputs/Outputs	\$ 9,250 ea.	\$ 2,000 ea.	Very Good
10. Panasonic AU-A70 A/B Roll Edit Controller/TimeCode Generator/Reader with 20 Programmable Editing Function	\$ 6,500	\$ 1,250	Excellent
11. Panasonic AU-J10 (A/B Roll-Line) Multi Source Adapter.	\$ 750	\$ 100	Excellent
12. Panasonic NV 9240 3/4" Recorder/Player/TimeCode & 1688 Dub Input/Output. (used as B-Roll Source deck for above editing system)	\$ 4,500	\$ 1,200	Very Good
13. Panasonic NV-8500 VHS Editor/Player/TimeCode & 1688 Dub Input/Output. (used as Editor or Source deck for above editing system)	\$ 3,250	\$ 1,000	Very Good
14. JVC CR-4700U 3/4" Portable VCR/TimeCode input 1. JVC TG-P47U TimeCode Generator/Reader 2. JVC Power Supply/Charger and Batteries	\$ 4,250 \$ 1,700 \$ 570	FREE FREE FREE	Good
15. Ikegami ITC-730AP Broadcast Camera/Lens. Less than 20 hours on Plumbicon Tubes <i>Above to be sold as a package</i>	\$18,000 \$58,020	\$ 7,000 \$14,550	New

Production Package 4

VHS EDITING SYSTEM, Professional Industrial Equipment

16. (Two) Panasonic NV-8500 VHS Editors/Players/TimeCode, & 1688 Dub In/Out	\$ 3,250 ea	\$ 1,100 ea	Excellent
17. Panasonic NV A500 Controller with Cables	\$ 1,500	\$ 300	Excellent
18. RCA CCD Camera	\$ 799	\$ 400	Excellent

Above to be sold as a package

\$ 8,799

\$ 2,900

PAGE (3) OF (4)

VIDEO TAPE RECORDERS / PLAYERS / IMAGE DISK PLAYER:

21. Panasonic AG 6300 (VHS) Recorder/Player(can use with above VHS Editing System	\$ 2,420	\$ 600	Excellent
22. Sony BetaCam BVV-10 Player/Source Deck, (can be used with MII Editing System)	\$ 9,500	\$ 3,000	Very Good
23. Sony BVH-500A 1" Portable VTR with AC Power Supply and Charger.	\$36,000	\$ 2,500	Good
24. Panasonic VHS / S-VHS, AG-7800 Duplicator	\$ 3,000	\$ 1,400	NEW
25. Sony 3/4" U-Matic Recorder/Player, VO-5600	\$ 2,396	\$ 1,000	Very Good
26. Sony 3/4" U-Matic Player, VO-5000	\$ 1,850	\$ 650	Very Good
27. Panasonic AG-ES100 Image Disk Player/Remote with Super-VHS and NTSC outputs.	\$ 950	\$ 400	Excellent

CAMERA TRIPODS / STUDIO REMOTE CONTROLS / 4.5" VIEWFINDERS:

28. O'Connor 50 Fluid Head and 55 Claw Ball Metal Tripod :Spreaders & Spikes	\$ 3,455	\$ 1,550	Excellent
29. Bogen 3065 Universal Tripod:3066 Fluid Head & #056 Auto Dolly	\$ 740	\$ 420	Excellent
30. Zoom:Focus Studio Remote Controls..... (2) for Fuji Lens & (1) for Canon Lens	\$ 1,100 ea	\$ 700 ea	Excellent
31. (2) RCA 4.5" Studio View Finders, can be used with above Ikegami HL79EAL Cameras	\$ 900 ea	\$ 400 ea	Excellent

VIDEO / VIDEO PROCESSING EQUIPMENT:

32. Digital DPS-245 Quad Framestore - TBC	\$ 6,495	\$ 2,500	Like New
33. Fortel Y-688 Total Error Corrector - TBC	\$18,000	\$ 3,500	Very Good
34. Maurice Single Channel Digital / Zoom Effects, Touch Screen & Line Enhanced Upgrade	\$15,000	\$ 2,500	Like New
35. 3M P-50 Video Processing Amplifier	\$ 1,500	\$ 400	Very Good

36. Laird 1500 Charater Generator with all Upgrades & Sony Disk Drives	\$ 9,600	\$ 3,000	
Telemedia RGB Encoder for above	\$ 1,325	\$ 200	
<i>Above to be sold as a package</i>	\$10,925	\$ 3,200	Like New

37. Panasonic Special Effects Generator.			
a. WJ-4600C portable Color SEG Bars/Black Busrt & Intercom/Tally lights	\$ 2,640	\$ 1,100	
b. (3) Columbia 52:TA:8C Headsets for above SEG	\$ 175 ea	\$ 65 ea.	
<i>Above to be sold as a package</i>	\$ 3,165	\$ 1,295	Like New

38. JVC Studio Special Effects Generator			
a. KM-2000 Color SEG 8 Input Mixer with Intercom/Tally Lights	\$ 5,230	\$ 2,200	
b. (3) R Columbia Head Sets	\$ 175 ea.	\$ 65 ea.	
<i>Above to be sold as a package</i>	\$ 5,755	\$ 2,395	Very Good

39. Video Show Graphic Presentation System			
1. Video Show 160	\$ 4,350		
2. PictureIt Version 2	\$ 699		
3. PhotoMaker 160 / Color Monitor and 35MM Camera and Polaroid Camera	\$ 3,650		
4. PrintMaker 130	\$ 699		
<i>Above to be sold as a package</i>	\$ 9,398	\$ 1,500	New

40. ACE 204N Broadcast RGB/Component Encoder	\$ 2,995	\$ 1,200	Like New
41. (3) Sony Frame Code Generators #FCG-700	\$ 2,840 ea	\$ 400 ea	New in Box
42. Evertz TimeCode Generator/Reader/Bum In on Video (#TCG10)	\$ 2,600	\$ 1,000	Very Good

MONITORS / PROJECTORS:

43. Barco Special Video Projector/Composite and RGB Video Inputs.	\$ 6,900	\$ 4,000	Excellent
44. 7 1.2' x 10" Front and Rear Projection Screen for above	\$ 900	\$ 350	Excellent
45. Ikegami TM20-8RH High Resolution CRT Monitor	\$ 5,995	\$ 1,000	Excellent
46. Panasonic 13" Rack Mount Color Monitor, BT-S 1300H	\$ 816	\$ 400	Very Good
47. Panasonic Dual 7" Rack Mount Color Monitors (BT-S702H)	\$ 1,300	\$ 500	Very Good
48. Panasonic Triple 5" Rack Mount B/W Monitors (WV-5203)	\$ 825	\$ 400	Very Good
49. Panasonic VHS, AG-500 Color Monitor/Player	\$ 1,250	\$ 400	Very Good

AUDIO / AUDIO PROCESSING EQUIPMENT:

50. Nady Hand Held Wireless Microphone/Receiver	\$ 249	\$ 175	Like New
51. Cetec Vega Professional Lavalier/Hand Held Wireless Microphone/Receiver	\$ 1,666	\$ 850	Very Good
52. JVC Professional Audio Mixer (MI-1200U) AC/DC	\$ 1,260	\$ 750	Like New

PAGE (4) OF (4)

53. Shure Professional Field Mic/Line Mixer FP-31	\$ 1,025	\$ 550	Very Good
54. Shure M267 Professional Mic/Line Mixer/Limiter & Rack Mount	\$ 520	\$ 240	Very Good
55. Clear-Com Intercom System:5 Headsets	\$ 1,303	\$ 775	Like New
56. Shure M67 Mic Mixer	\$ 520	\$ 150	Good
57. Video Ventures Audio Distribution Amp/Meter	\$ 150	\$ 40	Fair

LIGHTING:

58. Berkey ColorTran Broad Lighting Kit with Case	(1) Multi Broad Adjustable Light (104-041) (1) 10 Foot - High Channel Leg Stand (2) Broad Hanging Lights (2) Hanging Light Brackets (2) 1000 Watt Bulbs (3) Diffusion/Gelatran Frames	\$ 1,200	\$ 650	Very Good
59. Berkey ColorTran Fresnel Lighting Kit with Case	(3) 1KW Fresnel Adjustable 6" Lights (3) Barndoors (2) 10' Heavy Duty Stands with Casters (1) 10' Channel Leg Stand	\$ 1,400	\$ 800	Very Good
60. (2) 2.4 KW Berkey ColorTran Dimmer Banks with 6 Twistlock Receptacles in each Dimmer Bank, includes Control Console & Control Cable. (Total Of 4.8 KW with 12 Receptacles)	\$ 5,000 ea	\$ 1,950 ea	Very Good	
61. (4) Ellipsodial Adjustable 500 watt Spot Lights	\$ 135 ea	\$ 60 ea	Good	
62. 1000 watt Follow Spot Light	\$ 1,000	\$ 150	Good	
63. Lowel 1500 Watt Soft Lite & Stand	\$ 325	\$ 150	Very Good	
64. Lowel Outdoor Variflector & Stand	\$ 285	\$ 125	Fair	

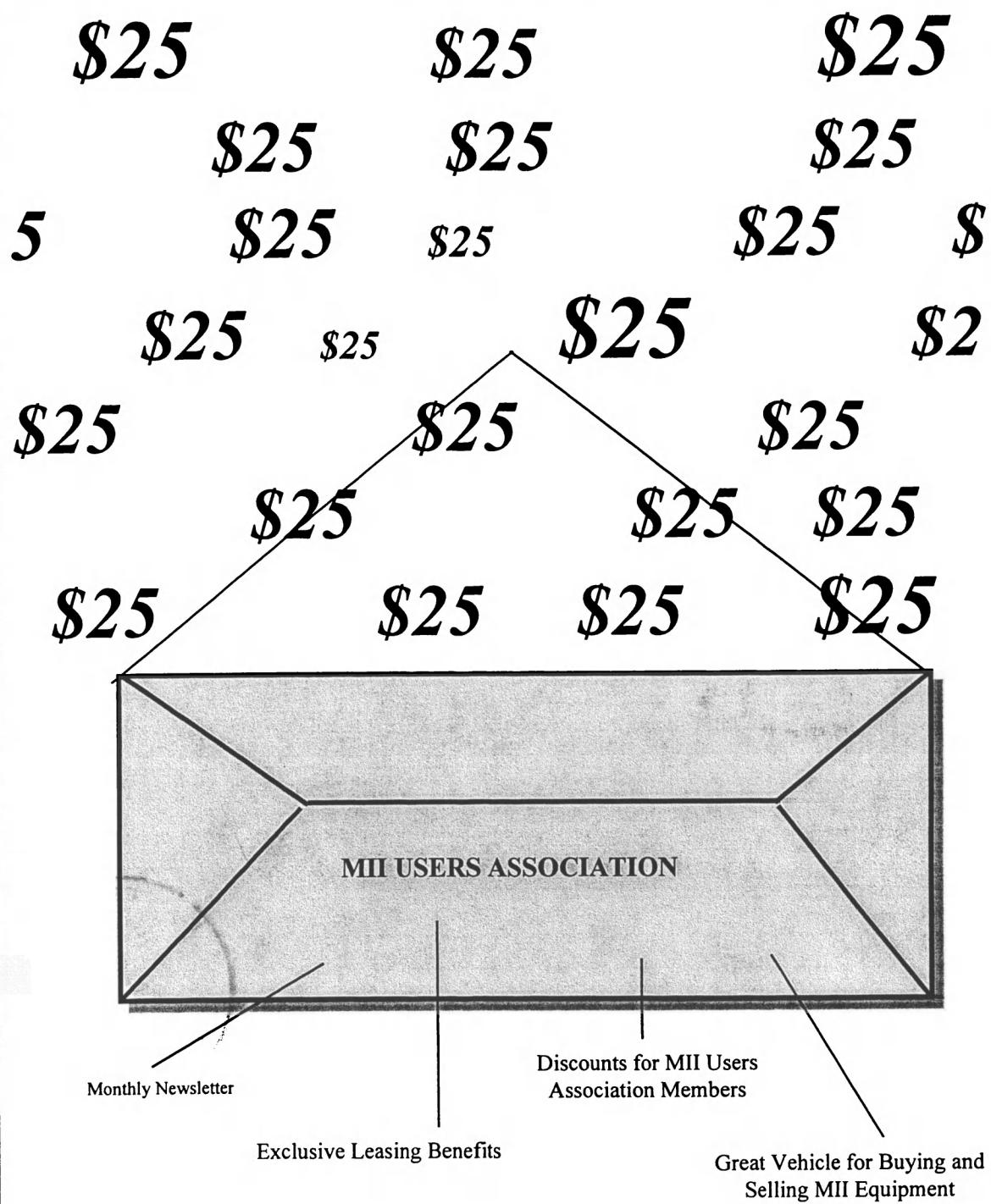
MISC.:

65. (2) Leader Rack-Mount Adapters (LR-2400A1) for WaveformMonitor & Vectorscope	\$ 135 ea	\$ 75 ea	New in Box
66. Anvil 14 1/2" x 13 1/2" x 36" Case with wheels	\$ 285	\$ 100	Good
67. 100's of BNC Male and Female Connectors	\$ 2.10 ea	\$ 1.00 ea	New
68. 100's of UHF Connectors	\$ 1.72 ea	\$.90 ea	New
69. XLR Male Audio Connectors	\$ 3.42 ea	\$ 2.10 ea	New
70. Cinema Products CamraPrompter/Case	\$ 2,100	\$ 1,100	Very Good
71. Buhl Mobile MultiPlexer Telecine for 8 or 16MM Film & (2) 35 MM Slide Projectors	\$ 1,100	\$ 500	Excellent
72. (4) 35 MM Slide Projectors	\$ 160 ea	\$ 50 ea	Excellent
73. Elmo 16 MM Film Optical / MagneticTelecine Projector	\$ 1,700	\$ 1,000	Excellent
74. (10) HQ VHS Panasonic VCRs,	\$ 175 ea	\$ 50 ea	Good
75. ChronTrol (4 Circuit Programmable by-monthly Timer Control) Rack Mount	\$ 800	\$ 225	Excellent
76. (2) ESE Digital 510E Timers	\$ 174 ea	\$ 80 ea	Excellent
77. Kangaroo Portable VCR Case	\$ 175	\$ 50	Good
78. Misc. AC Power Supplies (13.5 Volts Regulated)	\$ 450	\$ 150	Excellent
79. (10) Hi8 E6-120HMEX Metal-E Video Cassettes	\$ 27 ea	\$ 15 ea	New in Box
80. Harris 3M 935 Microlimage (Microfilm) Display	\$ 400	\$ 100	Very Good
81. 100's of Used 3/4" U-Matic Video Cassettes	\$ 23 ea	\$ 3 ea.	Good
82. (2) Winsted Mobile Editing Console with two pullout shelves and one top shelf.	\$ 700 ea	\$ 300 ea	Very Good
83. Numerous Microphones, Winsted Editing Tables, Shelves & Racks (with wheels). Misc. VHS VCR's, Roll Cart Stands, Speakers, Anvil Cases, (misc. IBM compatible Computers, Printers, Parts), etc.	\$10,000	\$ 3,000	

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